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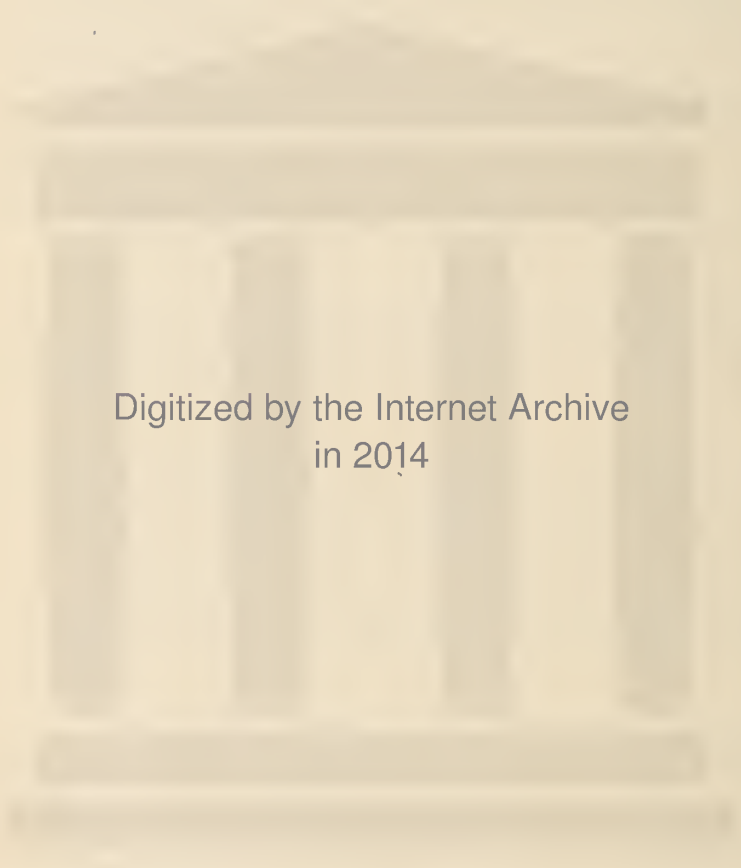


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CLASS: *119.8* No. *Q* *1920*





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# FRENCH ENGRAVINGS AND ORIGINAL DRAWINGS OF THE EIGHTEENTH CENTURY

THE CELEBRATED COLLECTION OF

ELLIS PARKER, ESQ.

CHAIRMAN AND MANAGING DIRECTOR LONDON WOOLLEN CO., LTD.

TO BE SOLD BY HIS ORDER

EVENING OF SALE

TUESDAY, NOVEMBER NINTH

AT 8:15 O'CLOCK

THE ANDERSON GALLERIES

[MITCHELL KENNERLEY, PRESIDENT]

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

1920

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## CONDITIONS OF SALE

All bids to be PER LOT as numbered in the Catalogue.

The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final.

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## THE ANDERSON GALLERIES

INCORPORATED

PARK AVENUE AND FIFTY-NINTH STREET  
NEW YORK

TELEPHONE PLAZA 9356

CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

# SALE TUESDAY EVENING NOVEMBER NINTH, 1920

AT 8:15 O'CLOCK

PIERRE MICHEL ALIX

1762—1817

Alix was a pupil of Deschamps and Ph. Le Bas and one of the most successful men who practiced color-printing.

## 1 EUGENE DE BEAUHARNAIS

Engraving in gouache manner after the painting in the possession of S. M. L'Imperatrice et Reine. (Probably by Appiani.) Superb impression with the inscription and untrimmed margin. Printed in colors.

## 2 LE TOURNEUR (CH.)

Engraving in gouache manner after the artist's own design. Fine proof before all letters with margin but lacking the plate mark. Printed in colors.

This portrait was during a long time supposed to represent Barras or De Treillard, but it was at last identified by the inscription which J. Soulavie, one of the contemporaries of Le Tourneur had written on the impression which was found in his collection. One of the finest specimens of color printing extant.

## 3 LOUIS XVIII

Engraving in gouache manner after the painting by Pasquier. Superb impression with very large margin. Printed in colors.

## 4 MARIE ANTOINETTE

Engraving in gouache manner after Mme. Vigée Le Brun. Impression with the inscription and large margin trimmed to the plate mark at top and sides. Showing the plate and register marks at bottom. Printed in colors.

One of the rarest and most harmonious color-prints in existence, the engraver having destroyed all the impressions he could find during the Terror. (Nevill p. 214.)



[NUMBER FIVE]

## SAMUEL ATKINS

English landscape painter. Exhibited at the Royal Academy from 1787 to 1808.

### 5 DUTCH BOATS IN A SEASCAPE

Original water-color of this great artist showing a fishing boat reaching the beach of a Dutch town.

*Height, 14 inches; width, 18¾ inches.*

This and the three next numbers are typical examples of the work of this painter.

[SEE ILLUSTRATION]

### 6 DUTCH BOATS LOWERING SAILS

Original water-color, companion to the above.

*Height, 14 inches; width, 18¾ inches.*



[NUMBER SEVEN]

7 DUTCH MAN-OF-WAR IN A STORM

Original water-color, companion to the above. Signed.  
*Height, 14 inches; width, 18¾ inches.*

[SEE ILLUSTRATION]

8 DUTCH MAN-OF-WAR LEAVING HARBOR

Original water-color, companion to the above. Signed.  
*Height, 14 inches; width, 18¾ inches.*

## CHARLES BENAZECH

Painter and engraver; born in London in 1740; worked in Paris, Rome and London. Died in 1803.

### 9 LE COURONNEMENT DE LA ROSIERE

Engraving in gouache manner. Le Blanc No. 1. Very fine impression with large margin showing the plate and register mark. Printed in colors.

## LOUIS MARIN BONNET

1743—1793

"Louis Bonnet was another engraver who copied the crayon designs of Boucher, in the imitation of which he sometimes even surpassed Demarteau. He it was who invented what may be termed the pastel engraving and the gold printing."—R. Nevill.

### 10 LE DEJEUNE (sic)

Engraving in gouache manner after J. B. Huet. Le Blanc No. 344. First state. Magnificent impression proof before all letters with untrimmed margin (deckel edges). Printed in colors.

This engraving and its companion came from the celebrated Gustave Boucard collection. They are probably the only known copies in proof state, before all letters, in existence. The author describes these very impressions as of "*insigne rareté sinon unique*" in his book "*Estampes et Tableaux du XVIIIe Siecle*," page 43.

[SEE ILLUSTRATION]



BONNET  
LE DEJEUNER  
PROOF BEFORE ALL LETTERS  
[NUMBER TEN]

11 L'AMANT ECOUTE

Engraving in gouache manner after J. B. Huet. Le Blanc No. 254. Superb impression with the inscription and large margin showing the register mark and at the bottom the plate mark. Printed in colors.

A companion to J. M. Bonnet's L'Eventail Casse.

12 BAZILE ET LAURETTE

Engraving in crayon manner after Aubris. Le Blanc No. 273. Impression with the inscription trimmed to the engraved border at top and sides showing the inscription but lacking the address. Printed in colors.

13 HEAD OF A WOMAN

Original pastel drawing. Lady with a Watteauesque hat, curly hair. Very good drawing in Huet or Bonnet style.

*Height, 14 $\frac{5}{8}$  inches; width, 11 $\frac{1}{8}$  inches.*

14 LE PAS DE MENUET

Engraving in pastel manner after J. B. Huet. Le Blanc No. 450. Bonnet No. 432. Fine impression with margin but lacking the plate mark. Printed in colors. From the Valentin collection.

15 THE PLEASURES OF SOLITUDE

Engraving in crayon manner after Le Prince. Le Blanc No. 747. Bonnet No. 386. Very fine impression with the inscription and small margin lacking the plate mark. The engraving has been torn in the center and very carefully repaired and pressed down. Printed in colors.

16 THE WOMAN TAKING COFFEE

Engraving in gouache manner after the artist's own design. Le Blanc No. 535. Bonnet No. 294. Impression with the inscription and large margin but lacking the address and the plate mark. Printed in colors and the border in gold.

The gilt border which can be seen in this print (and the following number) was Bonnet's own invention and is very seldom found on his engravings, the process being too delicate to give many impressions.

[SEE ILLUSTRATION]



*The Woman taking Coffee*

BONNET  
THE WOMAN TAKING COFFEE  
[NUMBER SIXTEEN]

17. THE MILK WOMAN

Engraving in gouache manner after the artist's own design. Le Blanc No. 429. Bonnet No. 295. Impression with the inscription and large margin but lacking the address and the plate mark. Printed in colors and the border in gold.

18 VERTUMNUS AND POMONE

Engraving in gouache manner after the drawing of Coypel. Superb impression with the margin trimmed to the engraved border. Printed in colors with the gilded borders.

19 ZEPHIRE AND FLORE

Engraving in gouache manner after the drawing by Coypel. Superb impression with the margin trimmed to the engraved border. Printed in colors with the gilded borders.

This engraving and its companion are sometimes ascribed to F. Bartolozzi but they are without a doubt the production of Bonnet made for the English market and published simultaneously in France and England by Vivarez.

J. M. BONNET

20 LE GOUTER

Engraving in gouache manner after P. A. Baudoin. Le Blanc No. 386. E. Bocher No. 24. First state. Magnificent impression, proof before all letters with untrimmed margins (deckel edges). Printed in colors.

From the Gustave Boucard collection. Probably the only copy in existence in the proof state before all letters. A companion to L. M. Bonnet's "Le Dejeune." One of the most celebrated and beautiful prints of the Eighteenth Century.

[SEE ILLUSTRATION]

21 L'EVENTAIL CASSE

Engraving in gouache manner after J. B. Huet. Le Blanc No. 376. Superb impression with the inscription with large margin, showing the register mark and at the bottom the plate mark. Printed in colors. A companion to L. M. Bonnet's "L'Amant Ecoute."



BONNET  
LE GOUTER  
PROOF BEFORE ALL LETTERS  
[NUMBER TWENTY]

## FRANCOIS BOUCHER

1703—1790

The most celebrated French painter of the middle of the Eighteenth Century, whose work dominated the artistic tendencies of the period.

### 22 L'AMANT ECOUTE

- Pencil drawing. In a wood a shepherdess sitting under a tree listening to the declaration of her lover who has just given her a basket of flowers. A superb specimen of Boucher's work. Has been engraved.

*Height, 11 inches; width, 8 inches.*

### 23 LE TRAIT DANGEREUX

Original sanguine drawing. The high tones touched up with gouache. Superb drawing representing Madame de Pompadour. Has been engraved by J. L. Poletnisch.

This drawing came from the Behrens collection. It came originally from the Marquis de Marigny sale, brother of Madame de Pompadour (Paris, 1782), and from the collection of Madame Du Barry.

### 24 PASTORALE

Original charcoal drawing. In a wood a young man is playing with a shepherdess who is going to cross a brook.

This very fine drawing was first ascribed to J. B. Huet, but the initials F. B. which can be deciphered in the lower right corner allow us to ascribe with near certainty this drawing to the master.

*Height, 12¼ inches; width, 9 inches.*

## ADAM BUCK

1759—1833

English miniature painter, born at Cork. Exhibited regularly at the Royal Academy from 1795 to 1833.

### 25 COUNTESS OF CAVAN

Superb water-color. Full length, three-quarters to the right, in a white linen empire low-necked dress, right hand dropping at her side, left one resting on a portfolio of drawings which is standing on a chair. In the background the railing of a balcony and a wall. Signed on the wall, Adam Buck, 1805, London.

*Height, 15½ inches; width, 11¼ inches.*

[SEE ILLUSTRATION]

### 26 PORTRAIT OF MISS BLOOMFIELD

Pencil drawing touched up with the brush. Three-quarter length, dressed in empire low-necked dress of white linen, her right hand resting on her hip, the left one raising her veil. The face and arms are treated in miniature manner. Signed in lower left corner, Adam Buck, 1807.

Reproduced in *The Connoisseur*, April, 1916.

*Height, 9 inches; width, 5½ inches.*



THE COUNTESS OF CAVAN  
ORIGINAL DRAWING IN COLORS  
[NUMBER TWENTY-FIVE]

## COPAL

### 27 SALE OF EMIGREES' EFFECTS IN FRANCE DURING THE REVOLUTION

Water-color showing a bargain sale in a palatial residence during the French Revolution. Every type of street vendor from the Marchand de Coco to the Marchand de Tableaux is represented in this drawing. Signed at the left on the wheelbarrow, Copal, 1791.

*Height, 15¾ inches; width, 22¼ inches.*

## COQUERET

### 28 ON DOIT A SA PATRIE LE SACRIFICE DE SES PLUS CHERES AFFECTIONS

Engraving in gouache manner after Dutailly. Le Blanc No. 19. Superb proof before the title but with the artist's name and the address. With large margins trimmed to the plate mark but showing the register marks. Printed in colors.

## RICHARD COSWAY

1742—1821

29 English miniature painter, born at Twerton. A pupil of T. Hudson and Shiply, he soon became a master of the art. He exhibited regularly at the Royal Academy from 1760 to his death.

### 30 COMTESSE DE PERIGORD ET SES FILLES

Original pencil drawing touched up with the brush. The Countess is holding her youngest daughter in her arm and is playing with a cherub trying to interest the child; the oldest girl is watching.

*Height, 8⅞ inches; width, 6⅝ inches.*

### 31 DUKE OF MARLBOROUGH

Original pencil drawing, the head being treated in water-colors like a miniature. Full length, in court costume, holding a feather hat in his left hand, the right one on his hip.

Painted with the delicate miniature treatment so well known of this great painter.

With the engraving printed in colors by J. S. Agar.

*Height, 9 inches; width, 5½ inches.*

### 32 LADY JERSEY AS HEBE

Original water-color. Hebe, dressed only in a drapery, is giving a drink to the Olympic Eagle. *Height, 8¾ inches; width, 7¼ inches.*

### 33 MADAME RECAMIER

Original drawing touched up with the brush. The French empire beauty, dressed in a low-neck empire linen tunic, is standing three-quarter length near a staircase. With her right hand she raises her veil of white organdie. With the engraving printed in colors by A. Cardon. *Height, 9 inches; width, 5½ inches.*

*This drawing came from the collection of Lord Auckland.*

[SEE ILLUSTRATION]



M<sup>DME</sup> RECAMIER

COSWAY  
MADAME RECAMIER  
ORIGINAL DRAWING  
[NUMBER THIRTY-THREE]

34 PORTRAIT OF A YOUNG MAN

Original pencil drawing, the head treated in water-color. Full length, looking front, sitting in a chair, the right hand holding a feather hat, the left arm and hand, resting on a balustrade, is holding a pair of gloves; in the background a column and a drapery.

*Height, 9 inches; width, 5½ inches.*

W. DANIELL

35 VIEWS OF LONDON (6)

Aquatints printed in two tints and colored by hand.

PHILIBERT LOUIS DEBUCOURT

1755—1832

"He is as sound a master of the process of color printing as Janinet and a draughtsman of far more original talent. He keeps far more strictly to pure aquatint than Janinet, seldom combining work with the roulette, and his surface of color gain wonderfully thereby in the transparent quality of their tone. In society-genre he is one of the most distinguished masters, and his *Promenade de la Galerie du Palais Royal* and *La Promenade Publique* are of the greatest interest in their spirited representation of manners in Paris at the time of the Revolution."—Hind.

36 LA PROMENADE PUBLIQUE

Engraving in gouache manner after the engraver's own design. Maurice Fenaille No. 33. Early state. Superb impression with the inscription with large margins and showing the register mark. One of the most celebrated color prints of the Eighteenth Century.

37 PROMENADE DE LA GALERIE DU PALAIS ROYAL, 1787

Engraving in gouache manner after the artist's own design. M. Fenaille No. 11. Impression with the inscription has been folded and very carefully pressed down. Printed in colors.

38 LA NOCE DE VILLAGE

Engraving in gouache manner after the engraver's own design. M. Fenaille No. 22. Third state. Very fine impression with the inscription. Trimmed to the engraved border at the top and sides showing the inscription space. Very cleverly inlaid. Early impression still showing the maypole on the left. Printed in colors.

[SEE ILLUSTRATION]

39 LE MENUET DE LA MARIEE, 1786

Engraving in gouache manner after the engraver's own design. M. Fenaille No. 8. Fine impression with the inscription. With small margin lacking the plate mark. At the bottom the last two lines have been cut off. Printed in colors.



DEBUCOURT  
LA NOCE DE VILLAGE  
[NUMBER THIRTY-EIGHT]

## GILLES DEMARTEAU

1722—1776

Inventor of the crayon manner.

"Another successful engraver was Gilles Demarteau, whose imitations of Boucher's drawings are so skillfully executed as on hasty examination to deceive any but a practiced eye."—R. Nevill.

### 40 PASTORALE

Engraving in crayon manner after Le Barbier l'aîné. Leymarie No. 423. Very fine impression in two colors with margin trimmed to the engraved border.

## CHARLES MELCHIOR DESCOURTIS

1753—1820

"He was a pupil of Janinet and in every way worthy of his master. All his technical skill and his charming sense of color he put in the translation of Taunay's designs."—M. C. Salamon.

### 41. FOIRE DE VILLAGE

Engraving in gouache manner after N. Taunay. Portalis and Beraldi No. 1a. Very fine impression with margin lacking the plate mark. Two lines of the inscription and the address are missing. Beautifully printed in colors.

### 42 LA RIXE

Engraving in gouache manner after N. A. Taunay. Portalis and Beraldi No. 1c. Superb impression with margin showing the plate and the register marks at the bottom only. Printed in colors.

[SEE ILLUSTRATION]



*La Rixe*

*by J. M. W. Turner*

DESCOURTIS  
LA RIXE  
[NUMBER FORTY-TWO]

43 NOCE AU CHATEAU, 1789

Engraving in gouache manner after N. A. Taunay. Portalis and Beraldi No. 1b. Impression with the inscription with margin trimmed to the plate mark but showing the register mark. Very fine impression. Printed in colors.

44 LE TAMBOURIN

Engraving in gouache manner after N. A. Taunay. Portalis and Beraldi No. 1d. Fine impression with the inscription with margin but showing the plate mark at the bottom only. Printed in colors.

45 L'AMANT SURPRIS

Engraving in gouache manner after F. J. Schall. Portalis and Beraldi No. 3a. Impression with the inscription and large margins showing the register and plate mark. Printed in colors.

46 PRINCESS FREDERICA LOUISE WILHELMINA, MAR-  
GRAVINE OF BAIREUTH

Daughter of Frederick William I of Prussia and favorite sister of Frederick II the Great.

Engraving in gouache manner after Tozelli under the direction of Hentzi. Portalis and Beraldi No. 9. Superb proof with the artist's names only. With very large margin but lacking the plate mark. Printed in colors.

CHARLES LOUIS DESRAIS

1746—1816

Born at Paris, he was a pupil of Casanova and made a specialty in painting Paris scenes.

47 LA PROMENADE DU BOULEVARD ITALIAN, ou le Petit  
Coblentz (April, 1797)

Etching finished with the graver by E. Voysard. Portalis and Beraldi 111 P. 635. First state; the fifth tree to the right and the leaves on all the trees have not been engraved. Impression with the inscription. Trimmed to the engraved border at top and sides but showing the inscription at the bottom. Slight tear in the inscription space carefully repaired. Colored by hand.

## WILLIAM DICKINSON

1746—1823

English engraver; he obtained a premium from the Society of Arts in 1767; in his later years he lived in France, still pursuing his profession. He died in Paris.

- 48 THE GARDEN OF CARLETON HOUSE with Neapolitan Ballad Singers, designed 18th May, 1784.

Stipple engraving after the drawing by H. Bunbury. Superb impression with the inscription and large margins showing the plate mark. Printed in bistre.

## SIGISMOND FREUDENBERGER

(Usually called Freudenberg)

1745—1801

Borne at Berne. He was a pupil of Handemari. He came to Paris where he worked with Wille, Moreant, etc.

49. LE RETOUR DU SOLDAT SUISSE DANS LE PAYS

Aquatint after the artist's own design. Charmingly printed in colors and retouched with the brush. With small margin lacking the plate mark.

- 50 LES CHANTEURS DU MOIS DE MAI

Aquatint after the artist's own drawing. Charmingly printed in colors and retouched with the brush. With small margin lacking the plate mark.

## THOMAS GAUGAIN

1748—1805

English engraver, born in Abbeville (France). Studied his art under Houston. He engraved many plates after Reynolds, Cosway, Northcote and others, mostly in stipple.

- 51 AN AIRING IN HYDE PARK

Painted by E. Dayes. Very fine impression with the inscription. With margin trimmed to the engraved border at top and sides. Printed in two tints and colored by hand. The companion to the Promenade in Saint James's Park. See under Soiron.

# TWO SUPERB ORIGINAL WATER-COLORS BY HUET

JEAN BAPTISTE HUET

1745—1811

Landscape and subject painter. Born in Paris. He was the son of Nicolas Huet and the pupil of Le Prince, Boucher, etc. His drawings and paintings are held in great esteem by amateurs.

## 52 LE GOUTER DE LA BERGERE

Original water-color. On the left the Shepherdess and a little boy are sitting under some trees, a lad is offering her some cherries which he carries in his hat. On the right, cows, sheep and goats are resting. In the background some ruins and a brook. Signed in the lower left corner, J. B. Huet.

*Height, 13 inches; width, 17 $\frac{7}{8}$  inches.*

This composition and the following are treated in Huet's best manner. The transparence of the tints, the composition of the scene, the perfection of the drawing remind us of the "Grandes Pastorales" engraved by Bonnet and Demarteau, and show the close collaboration which must have existed between the production of the drawing by the painter and the execution of the aquatint by the engraver.

[SEE ILLUSTRATION]

## 53 LE REPOS AU CREPUSCULE

Original water-color. In a classical French landscape, the shepherd, his wife and children are resting after a hard day's work. The cattle are lying or standing in the center of the composition. In the background the fields are already darkened by the shadows of the night, while the foreground receive the last rays of the setting sun. Signed in the center, J. B. Huet.

*Height, 13 inches; width, 17 $\frac{7}{8}$  inches.*

[SEE ILLUSTRATION]

## 54 NYMPH WITH SWANS

Original pencil drawing in two colors. In a landscape a nymph, draped, is feeding the swans. Cupid on her right is trying to land his mischievous arrow. This drawing was prepared for the engraving executed by G. Demarteau.

*Height, 9 inches; width, 6 $\frac{3}{4}$  inches.*



[NUMBER FIFTY-TWO]



[NUMBER FIFTY-THREE]

## FRANCOIS JANINET

1752—1813

"He seems to have introduced color-printing in France. His work is almost entirely reproductive, and embraces a multitude of subjects, from landscape and genre to portrait."—Hind.

### 55 HA! LE JOLI PETIT CHIEN

Engraving in gouache manner after N. Lavreince. Portalis and Beraldi No. 44. E. Bocher No. 27. First impression with the inscription but the name of Lavreince misspelt "Lavrince." Very finely printed in colors with margin but lacking the plate mark.

[SEE ILLUSTRATION]

### 56 LA BACCHANTE ENIVREE

Engraving in gouache manner after P. Caresme. Portalis and Beraldi No. 8. Impression trimmed to the engraved border and mounted on strong paper. Printed in colors.

### 57 LE PETIT CONSEIL

Engraving in gouache manner after N. Lavreince. Portalis and Beraldi No. 45. E. Bocher No. 48. First state. Fine impression with the inscription with the misspelling in the name and in the address. Delicately printed in colors. With margin but lacking the plate mark.

*"'Le Petit Conseil' et 'Ha! Le Joli Petit Chien' sont aussi des petites merveilles d'exécution."*—Portalis and Beraldi.

### 58 LE SATYRE IMPATIENT

Engraving in gouache manner after P. Caresme. Portalis and Beraldi No. 9. Impression trimmed to the engraved border, slightly torn in the upper part and carefully repaired, mounted on strong paper. Printed in colors.

### 59 LES PLAISIRS DU JEU

Engraving in gouache manner after the artist's own design. Impression cut to the oval border. Printed in colors.



*L'artifice del.*

*Janet et al.*

HA ! LE JOLI PETIT CHIEN

60 LES RESTES DU PALAIS DU PAPE JULES

Engraving in gouache manner after Hubert Robert. Le Blanc No. 74. Superb impression with the inscription printed in colors. With large margin showing the plate and the register mark.

61 L'INDISCRETION

Engraving in gouache manner after N. Lavreince. Portalis and Beraldi No. 41. E. Bocher No. 31. Impression trimmed to the engraved border. Printed in colors. Slightly torn and repaired.

62 L'OISEAU PRIVE

Engraving in gouache manner after Lagrenee. Superb proofs before all letters with margins. Printed in colors.

A beautiful impression of one of the most celebrated Eighteenth Century prints. Only a few copies are known in this brilliant proof state before all letters.

63 MADEMOISELLE DU T . . . 1779

Engraving in gouache manner after L. Lemoine. Portalis and Beraldi No. 124. Fine impression cut to the oval and remounted on the yellow frame engraved by Janinet. With margins. Printed in colors.

64 NINA OR LA FOLLE PAR AMOUR (Portrait de Mme. Dugazon)

Engraving in gouache manner after the painting by Cl. Houin. Portalis and Beraldi No. 35. First state. Superb proof with the engraver's name traced with the needle in the lower right corner. With very small margin lacking the plate mark. Printed in colors.

"With them (the best plates of Janinet) may be ranked the clever print in which Janinet reproduced the portrait of Mme. Dugazon by C. Houin as *Nina ou la folle par amour*."—Lady Dilke.

[SEE ILLUSTRATION]



[NUMBER SIXTY-FOUR]

65 VENUS A LA COLOMBE

Engraving in gouache manner after Le Barbier. Superb impression with the inscription and large margin showing the plate and the register mark. Printed in colors.

This engraving and its companion came from Janinet's own portfolio, preserved in the family of the descendants of the engraver himself, in Dijon.

[SEE ILLUSTRATION]

66 LE SOMMEIL DE DIANE

Engraving in gouache manner after Le Barbier. Superb impression with the inscription and large margin showing the plate and register marks. Printed in colors. From Janinet's own collection.



VENUS A LA COLOMBE

Se vend a Paris chez Bafant et Pognant, rue et Hotel Serpente

FROM JANINET'S OWN COLLECTION  
[NUMBER SIXTY-FIVE]

## NICOLAS LANCRET

1690—1743

The painter of "Fetes Galantes." Pupil of Claude Gillot and follower of Antoine Watteau.

### 67 VIEW OF PARIS

Original pencil drawing on blue paper beautifully executed. Seems to be a first idea for his long series executed for the Roman Comique.

*Height, 9¾ inches; width, 12⅛ inches.*

## R. LAURIE

### 68 THE FULL HONEYMOON

Mezzotint after F. Wheatly. Impression with margin trimmed to the engraved border. Printed in colors.

## LOUIS LE COEUR

Worked during the second half of the Eighteenth Century. Pupil of Ph. I. Debucourt and like his master engraved mostly in gouache manner.

### 69 LE PROMENADE DU JARDIN DU PALAIS ROYAL, 1787

Engraving in gouache manner after the drawing by C. Desrais. M. Fenaille No. 11bis. Third state. With the inscription and with Aumont address with large margin showing plate and register. Printed in colors, mounted on cardboard.

This print not being by Debucourt is companion to the two foregoing ones and as searched was catalogued by M. Fenaille in his work on Debucourt.

[SEE ILLUSTRATION]

### 70 LE BAL DE LA BASTILLE

Engraving in gouache manner after the drawing of J. F. Swebach Des Fontaines. Portalis and Beraldi No. 6b. Impression with the inscription lacking the margins. Folded and creased, pressed down and mounted on heavy paper. Printed in colors.



*The Palace Royal, Versailles, during the Festival of the Arts, 1788.*

[NUMBER SIXTY-NINE]

## AUGUSTE LEGRAND

1765 died circa 1808

Auguste Claude Simon, called Augustin Legrand, studied engraving under his father Louis and imitated the stipple productions of the English engravers of the Eighteenth Century.

### 71 JAMAIS D'ACCORD

Engraving in crayon manner after the gouache of N. Lavreince. E. Bocher No. 32. Second state with the name of the engraver spelled "Dnargle" instead of "Denargle." Fine impression with the inscription with margin but lacking the plate mark, the register mark and the address. Printed in colors.

This and the following print have been highly prized by the collectors and extravagant prices have been paid for them.

## L. LEGRAND

### 72 LE SERIN CHERI

Engraving in pencil after a drawing by N. Lavreince (Anagramme of LeGrand). E. Bocher No. 59. Impression with inscription with small margins lacking the plate marks. Slightly torn and repaired at the bottom. Printed in colors. Mounted on old paper.

## CHARLES FRANCOIS GABRIEL LEVACHEZ

Engraver in aquatint and lavis. Worked in the latter part of the Eighteenth and at the beginning of the Nineteenth centuries.

### 73 LA DANSE DES CHIENS

Engraving in gouache manner after C. Vernet. H. Beraldi No. 9. Second state. Impression with the inscription, with large margin showing the plate and the register marks. The inscription has been split in two and carefully repaired. Printed in colors.

This print has of late years been increasingly sought after by collectors.

## JOSEPH DE LONGUEIL

1730—1792

Pupil of Lebas, Aliamet and Wille. He carried vignette engraving to a high state of perfection.

### 74 LE RETOUR DE LA VERTUE

Engraving in gouache manner after A. Borel. Portalis No. 14b. Fine impression with the inscription with margin lacking the plate mark and the last two lines of the inscription. Printed in colors.

## MALLES

### JEAN BAPTISTE MALLET

(According to Portalis and Beraldi)

1759—1835

### 75 AH! QU'IL EST JOLI

Engraving in gouache manner after H. N. Vangrop. Portalis and Beraldi 111, p. 743. Impression with the inscription. With large margin showing the plate mark at the bottom only. The inscription space has been folded and pressed down. Printed in colors.

## JEAN BAPTISTE MORRET

French engraver in gouache manner who was working at the end of the Eighteenth Century.

### 76 CAFFEE (sic) DES PATRIOTES

Engraving in gouache manner after J. E. J. Swebach Defontaines. Portalis and Beraldi 111, p. 207. Second state with the "bonnets a poil" of the two soldiers to the left being replaced by a helmet and a Phrygian cap, respectively. The inscription has been entirely transformed, also the publisher's address. Fine impression with large margin showing the plate mark and register. Printed in colors.

## ISAAC MOUCHERON

1670—1744

Dutch landscape painter, son of Frederic Moucheron. Born at Amsterdam; his drawings are admirable in technique.

### 77 ARCHITECTURAL LANDSCAPE

Water-color. Very fine decorative drawing executed under the influence of Claude Lorraine. Signed in the lower left corner, Moucheron Fecit, 1715.

*Height, 11¾ inches; width, 14⅝ inches.*

## JEAN PILLEMENT

1727—1808

French painter-engraver. Born at Lyon. He became the commissioned painter to Marie Antoinette and to Krig Lepziniki. He died in poverty, ruined by the French Revolution.

### 78 LA PROMENADE

Original pencil drawing. Sitting on a donkey a woman holding a parasol of Chinese shape listening to a paysan walking at her side in the center of a French landscape. Signed Jean Pillement, 1772.

*Height, 87 $\frac{1}{8}$  inches; width, 14 $\frac{5}{8}$  inches.*

These charming drawings of Pillement are in great demand by French amateurs.

[SEE ILLUSTRATION]

### 79 LES BLANCHISSEUSES

Original pencil drawing. A group of five paysans are washing clothes in a brook forming the center of a charming landscape typical of Pillement's work. Signed Jean Pillement, 1772.

*Height, 87 $\frac{1}{8}$  inches; width, 14 $\frac{5}{8}$  inches.*

## RIDE

French engraver who was working in Paris at the end of the Eighteenth Century.

### 80 SAINTE MADELEINE REPOUSSANT LES VANITES DU MONDE (Portrait of Adrienne Lecouvreur)

Engraving in gouache manner after C. LeBrun. Le Blanc No. 1. Proof before the title, with large margin showing the plate and the register mark. Printed in colors.



PILLEMENT  
LA PROMENADE  
ORIGINAL DRAWING  
[NUMBER SEVENTY-EIGHT]

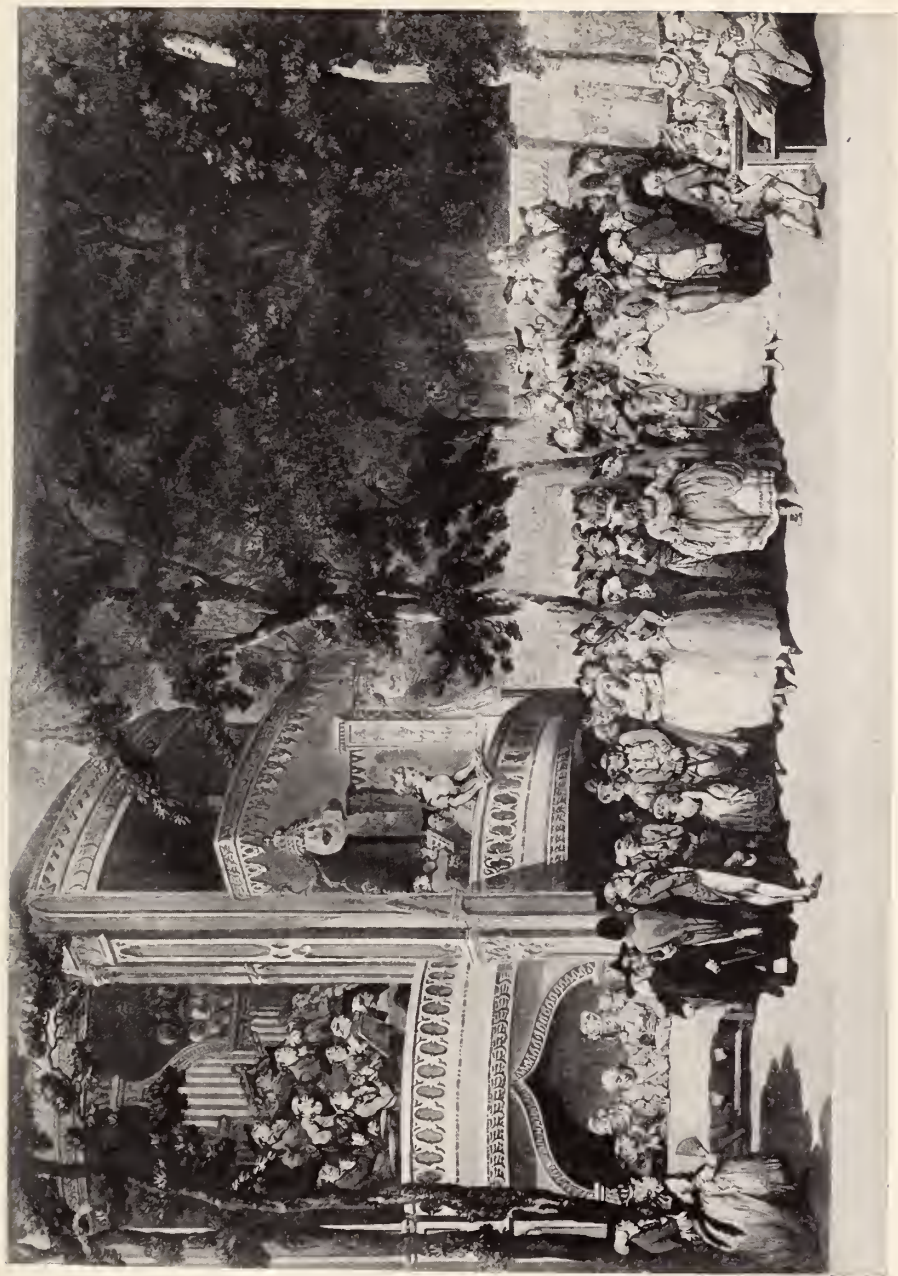
## THOMAS ROWLANDSON

### 81 VAUXHALL

Engraved by R. Pollard and aquatinted by Jukes. Splendid impression with inscription. Large margin showing the plate mark. Printed in two tints and superbly colored.

This print came from Madame de Falbe's famous collection in Grosvenor Square (the only instance on record of Christie's selling away from their own galleries).

[SEE ILLUSTRATION]



[ NUMBER EIGHTY-ONE ]

ANTOINE FRANCOIS SERGENT NOV 4 1926  
1751—1847

French engraver in gouache manner, art critic and first director of the museum of art during the French Revolution.

82 GENERAL MARCEAU

Engraving in gouache manner after the artist's own design. Portalis and Beraldi No. 31. Impression with the inscription and the title in open letters, with large margin trimmed to the plate mark but showing the register mark. Printed in colors.

*"Cette estampe est le chef d'oeuvre du graveur. Le General Marceau est represente ici, vetu de l'habit de Hussard qu'il portait au moment de sa mort a l'age de vingt-sept ans."*—G. Bourcard.

83 MONSIEUR FRERE DU ROI (Comte de Provence, afterwards Louis XVIII)

Engraving in gouache manner after J. S. Duplessis. Le Blanc No. 4. Superb open letter proof with margin but lacking the plate and register marks. Printed in colors.

F. D. SOIRON

English engraver who flourished in London about 1790.

84 THE PROMENADE IN SAINT JAMES'S PARK

Painted by E. Dayes. Fine impression with the inscription with margins. Slight crease in the lower part of the engraving carefully pressed out. Printed in two tints and superbly colored. The companion to "An Airing in Hyde Park." See under Gauguin.

T. SUTHERLAND and D. HAVELL

85 VIEWS OF PARIS (6)

Aquatints printed in two tints and touched up with the brush after the drawings by J. Gendall and A. Pugin.

JACOB TOORENLINCK

1641—1719

86 WOMAN FEEDING A MONKEY

Original pencil drawing touched up with the brush. Very fine specimen, showing the careful technique in the treatment of flowers and fruits. Height, 9 inches; width,  $7\frac{3}{8}$  inches.

SALI TRESCA

Italian engraver who was working in Paris in stipple manner, principally after Louis Boilly.

87 LA PRECAUTION

Stipple engraving after L. Boilly. Impression with the inscription and large margin showing the plate mark. Printed in colors.

88 LA SOLITUDE

Stipple engraving after L. Boilly. Impression with the inscription and with large margins. Printed in colors.





[NUMBERS 186, 185, 191, 190]

[NUMBERS 149, 192, 193, 205]





39554

THE METROPOLITAN  
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